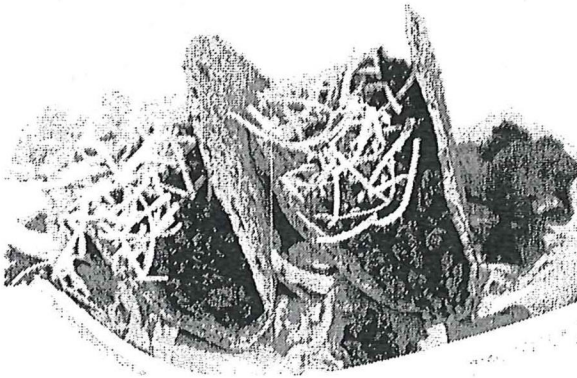


CD 2013--27-30  
(part 1)

**This is proof that We Have Good Taste**

U of T Composer Concert #4 (Part I)  
March 19<sup>th</sup> 2013



5:00pm Walter Hall  
Edward Johnson Building

Featuring New Works by Living Composers

A message to all Cell Phone Users and this means  
most of you here:

At the beginning of this programme you will be  
asked to turn your cell phones off. This means  
**NO Silent Mode, No Vibrate Mode, but**  
turning them **OFF!!!**

WHY HAVE TO? Well, sending a wireless signal like  
a text message interferes the recording equipment  
used in Walter Hall. This means that hiss, pops,  
clicks, and other undesirable noise can be  
present on a recording and this is as a result of  
your cell phone. All pieces of composers are like  
their babies. But these pieces may only be played  
once or twice, that makes a good recording

extremely precious. So PLEASE, PLEASE,

PLEASE

turn off your cell phones!!!!

BTW, turn on your ears :)

Thank you and enjoy. K



### *Biographies*

Sammy Bayefsky is an undergraduate student in composition here at UofT.

Halifax, Nova Scotia native Robert Drisdelle arrived in Toronto September 2012 to begin his Graduate studies in Composition at U of T. Aside from his academic musical pursuits, Robert also works in video art, installation, has directed several music videos, and writes and records regularly in pop groups.

Sophie Dupuis is currently completing her masters degree in composition with Gary Kulesha. Dupuis recently took part in the Orford Creation Workshop with Ana Sokolovic and was selected as one of the winners for the UofT Wind Ensemble Composition Competition this past year.

1209

Monika Gurak is a third year student. She recently came to Canada from Poland and began her studies at the Faculty of Music. She has studied composition for the past 3 years under prof. Kulesha, prof. Rapoport and prof. Hatzis.

Tze Yeung Ho, a Norwegian-Chinese composer, was born on April 30, 1992 in Oslo, Norway. He currently resides in Toronto, Canada and studies composition at the University of Toronto. Three years prior to his studies at the university, he had private composition instructions from the well-established Canadian composer, Dr. Alexander 'Sasha' Weinstangel. Tze Yeung has also worked with other Canadian composers such as Maria Molinari and Andrew Staniland in various composition workshops held in the Canadian Music Centre. As well, Tze Yeung held a position as assistant copyist in Eighth Note Publications in Markham, Canada. He currently studies composition under Gary Kulesha.

Sohyoon Lee is in her fourth year of undergrad composition studies and have studied with Alexander Rapoport, Larysa Kuzmenko, Chan Ka Nin, and is currently studying with Gary Kulesha.

Amanda Lowry is currently in her first year of a Master's of Music Composition, studying under Dr. Norbert Palej. She completed her Honours B.Mus. with distinction in 2012 at Wilfrid Laurier University, majoring in Contemporary Music (Composition/Improvisation) and Performance (Flute), with a minor in philosophy. In addition to Dr. Palej, she has studied composition with Dr. Peter Hatch, Linda Catlin Smith, and Dr. Glenn Buhr, and has studied flute with Dr. Amy Hamilton and Douglas Stewart.

Amanda is also an active performer; she has played as a soloist and principal flautist of the WLU Symphony Orchestra, has performed two full-length solo recitals, and is a regular member of the Dark Horse Ensemble. Her flute playing focuses on improvisation, contemporary music, and extended playing techniques, and she has commissioned and premiered a number of new works by her fellow composers.

August Murphy-King was born and raised within spitting distance of the University of Toronto, however since spitting in public is both immoral and illegal, he never had the ability to test whether in fact his place of abode was within such proximity to the faculty. After finishing high school, he took off to the equalization-financed wonderland of Montreal, where he attended the Schulich School of Music at McGill university, completing a Bachelor of Music in composition. August is currently in the final year of his Masters degree at the University of Toronto where he studies with Gary Kulesha. Aside from musical activities, August enjoys cycling, sampling fine ales, and explaining to conservative-minded folk why they are generally wrong about everything.

Wilynn Whiting is currently in his first year of his Bachelor of Music, Majoring in Composition, at U of T. From Winnipeg Manitoba, he has shown a keen interest in composition from a very young age, studying with both Vincent Ho and David R. Scott before coming to Toronto.

# Disc 1

## *Programme*

1

### Soul Emission

Sammy Bayefsky b.1992

*Erick Wawrzekiewicz, violin*

2

### WallyWally Madness

Eunkyung Anne Ko b.1991

*Samantha Tsang, piano*

3

### Intermingled for Piano

Sohyoon Monica Lee b.1991

*Sohyoon Monica Lee, piano*

4

### Nocturne for solo piano

Willyn Whiting

*Willyn Whiting, piano*

5

### Lamento for solo violin

August Murphy-King b.1987

*Meagan Turner, violin*

*~Intermission~*

# Disc 2

1 **À la dérive**  
Sophie Dupuis b.1988

*Steve Koh, violin*  
*Jialiang Zhu, piano*

2 **Dzika Roza**  
Monika Gurak  
*Elisabeth Hetherington, soprano*  
*Airin Hadi, piano*

3 **Antisocial Polymath**  
Robert Drisdelle b.1987  
*Josh Whelan, baritone voice*  
*Robert Drisdelle, Bb clarinet*  
*Mike Dassios, bass clarinet*  
*Eric Mohr, bassoon*

4 **Brass Quintet #1**  
Amanda Lowry b.1987

*Darlene Klein, trumpet*  
*Emmett O'Reilly, trumpet*  
*Damir Pavelic, french horn*  
*Dale Sorensen, trombone*  
*Amelia Ballak, tuba*

5 **Sonatina for Oboe and Piano**  
Tze Yeung Ho b.1992

*Boris Chang, oboe*  
*Chanelle Tseng, piano*

## Program Notes

**Soul Emission** was written for violinist Erick Wawrzekiewicz.

I wrote **Intermingled** as a short exercise for the piano using the octatonic and the whole-tone sonorities fused together. I did not have the images of skipping pebbles nor being frenzy when I was writing this piece. But after finishing the piece, I tried to name the piece that best described how it sounds. One of the difficult aspects after finishing your piece is to name it so that it is relevant, when not using the conventional way of naming.

This **Nocturne** in F minor reflects many of the aesthetic qualities of Willyn's recent solo piano works: among them a dark mood, slow pace, and the climactic shaping of very little thematic material. Considering how drawn the composer is to these qualities, it may be the first of many Nocturnes to come.


**Lamento** was composed in the late summer of 2012 as part of a collaboration between the composition department and the strings department. The title, as one might expect, is a reference to the process of grieving and the work itself explores the so-called 'seven stages of grief.' I'd like to thank Meagan Turner for putting so much of her time and energy into preparing and performing this piece.

**À la dérive** (drifting) is an attempt to establish a close relationship between the violin and the piano despite their difference in character. The violin first appears as a "byproduct" of the actions of the piano, then slowly takes a life of its own and merges back with the piano at the end.

**Dzika Roza** is a folk song that I composed to a poem by a Polish poet Konstanty Ildefons Gałczyński. He is considered to be one of the greatest Polish poets. The lyrics I'm presenting to you were written in Altengrabow Camp in 1943.

**Antisocial Polymath:** Steve Urkel was not always the star character of *Family Matters*. The focus was originally on that cop and his family, but it was Urkel, originally intended to appear in a single episode only, who struck a chord with the audience and saved the show from cancellation. The rest, they say, is History, but there had to be that delicious moment when the writers began to make the shift, drafting the first episode devoted entirely to Steve's misadventures, and they





said unto to themselves, "Alright, let's explore this Urkel character."

**Sonatina for oboe and piano** was written in Toronto, Canada in the late autumn of 2012. Although post-romantic in its harmonic language (e.g. the emphasized use of diatonicism), this piece is by no means programmatic. The structure of this piece is the standard miniature sonata form: exposition, development and recapitulation. The recapitulation is not a repetition of the exposition, however. It bears total contrast from its original form in terms of its style and mood. The exposition merely 'grew' organically into an entirely different character, implying the concept of flux.

*We, the Composition Students, would like to extend a special thanks to the following -our teachers and mentors- for all their hard work in making this event possible. In no particular order:*

*Professors Mark Sallmen, Alexander 'Sasha' Rapport, Chan Ka Nin, Gary Kulesha, Christos Hatzis, Ryan McClelland, Dennis Patrick, Norbert Palej, and Roger Bergs, Larysa Kuzmenko, Abigail Richardson, Eric Robertson, James Rolfe.*

*We would also like to thank Peter Olsen for recording our music and making it sound beautiful.*

  
UoFT  
Composers

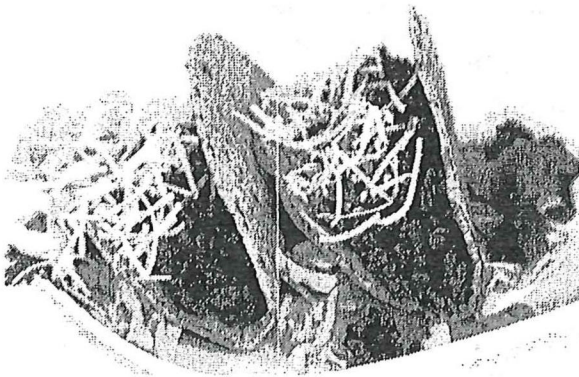
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② 2013--27-30  
(part II)

**This is proof that We Have Good Taste**

U of T Composer Concert #4 (Part 2)  
March 19<sup>th</sup> 2013



7:30pm Walter Hall  
Edward Johnson Building

Featuring New Works by Living Composers

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This means turn them **OFF!** You may think texting during the concert is harmless but it is in fact a big problem. Why is this, do you say? Well, composers put a lot of work into a piece and at this stage of their careers, said piece may only be played once or twice. **Your cell phone sends a wireless signal that interferes with the recording equipment used in Walter Hall. This means that hiss, pops, clicks, and other undesirable noise can be present on a recording and this is as a result of your cell phone. In extreme cases, it can render a recording absolutely unusable.**

**PLEASE, PLEASE, PLEASE**  
turn off your cell phones!!!!

**Thank you. Big Daddy**

### *Biographies*

**Matt Gaskin** is a third year Composition Major, with an extensive background in singing and choral music. Outside of U of T, he is a member of the Elmer Iseler Singers, and the Amadeus Choir.

**Sean Goldman** is a second year undergraduate student at the University of Toronto music faculty. He has been playing classical piano since the age of five. Despite Goldman's classical upbringing, his compositional practice started in the pop genre and gradually evolved, shifting into a new realm of written music. He listens to a large variety of artists and genres, taking influence from composers such as Ann Southam, Thom Yorke and Steve Reich. Goldman is constantly attempting to reach a balance between complexity and audibility for listeners unfamiliar with the idioms of Contemporary Classical music. His compositional goals, however, are secondary to his ambitions of displacing Andy Kaufman for the title of Intergender Wrestling Champion of the World. This is Goldman's first string piece using only cello.

**Trevor Hower** is a second-year master's composition student studying under Gary Kulesha.

My name is **Rizgar Ismael**. I am a 3rd year composition major student currently studying with Prof. Christos Hatzis. I have also studied with Prof. Alexander Rapoport, Prof. John Kruspe and Prof. Chan Ka Nin.

**Britta Johnson** is in her third year of studies at the Faculty of Music. In 2009, she penned her first

full-length musical, which went into an extended run at her high school before being invited to perform on the Avon Stage of the Stratford Shakespeare Festival. Since then, she has spent a season as a Music Assistant at the Stratford Festival, two seasons writing and directing on commission for the Blyth Festival's Young Company and three seasons as a playwright-in-residence with the Paprika Festival for emerging writers at the Tarragon Theatre. Her latest work, "Life After" will have a staged reading at the Tarragon Extra Space on April 5. You can come if you feel like it.

Alex Lambermont is a post-post-minimalist neo-neo-classical composer currently studying with Abigail Richardson.

James Lowrie is in the 4th year of his undergraduate degree. He studies with Christos Hatzis and Eli Kassner.

Jordan O'Connor studies with Sasha. Rizgar is Jordan's manager

Parisa Sabet is an Iranian composer currently lives in Toronto. Her works cover broad variety of acoustic, electro-acoustic and film music. Sabet's compositions have a unique and lyrical quality that stems out of blending elements of Eastern and Western's musical languages. She completed her bachelor of music degree in composition at the Chicago College of Performing Arts and is pursuing her master's degree in composition at the University of Toronto where she studies in the studio of Christos Hatzis. She received her first bachelor's degree in Liberal Arts at BIHE (Baha'i Institute for Higher Education) in 2005. Sabet's solo alto flute piece, *Nay Nava*, won the 2011 Timothy Munro (*ninth blackbird's flutist*) Solo Flute Competition in conjunction with the CCPA composition program. In addition, her piece, *Nawruz*, was selected for the 2011 Chicago College of Performing Art's Wind Ensemble Composition Contest. *Nawruz* has also been broadcast on Chicago's Classical and folk Music Radio (98.7 WFMT).

A native of St. Catharines Ontario, Tyler Versluis took his first music lessons from his grandfather, a church organist, and recently completed studies in oboe, organ, collaborative piano and composition at Brock University. His music has been interpreted by groups like the Niagara Youth Orchestra, the Brock University Wind Ensemble, the St. Catharines Chamber Music Society and the Cecilia String Quartet. Recent projects include a commission from bassoonist Eric Mohr, and a piece for an upcoming reading by the University of Toronto Wind Ensemble. Tyler is currently completing his Master of Music degree at the University of Toronto, studying composition with Norbert Palej. Tyler has also studied composition with Peter Landey, Abigail Richardson and Matthew Therrien and is active as an church organist and pianist for gamUT new music ensemble. Future events and recordings can be obtained at his website: [tylerversluis.com](http://tylerversluis.com)

Mandy Woo is in her 4th year of undergrad studies, majoring in composition. In high school, she studied at the Claude Watson Arts Program at Earl Haig Secondary School under the direction of Alan Torok. She is currently studying composition with Larysa Kuzmenko. Mandy has also studied under Andrew Staniland, Abigail Richardson and Alexander Sasha Rapoport. In her free time, she likes to drink bubble tea and watch squirrels.

Jeff Clements is a fourth year composition student at the University of Toronto studying with Gary Kulesha. He has composed various works for choir, wind ensemble, orchestra and various chamber groups. Jeff Also studies bassoon with Nadina Mackie Jackson and has performed with the University of Toronto Symphony Orchestra, University of Toronto Wind Ensemble, North York Community Orchestra and the Toronto Youth Wind Orchestra along with performing numerous recitals. Jeff Clements plans on pursuing graduate studies in ethnomusicology following his graduation from the University of Toronto.

# Disc 3

## *Programme*

1

### Duet For Two Cellos

Sean Goldman b. 1993

*Tess Growther and Evan Lamberton, Cellos*

2

### Furiant for solo clarinet

Tyler Versluis, b. 1989

*Jaë-Won Kim, Bb clarinet*

3

### Formaldehyde Tidalwaves

Alex Lambermont (b. 1992)

*Le Lu, Clarinet*

*Jeff Clements, Bassoon*

*Will Callaghan, French Horn*

*Sebastian Sallens, Violin*

*Evan Lamberton, Cello*

*Alex Lambermont, Basses*

*Nick Nolan, Piano*

*Michael Murphy, Percussion*

*Lisa Jack, Conductor*

4

### Three Amphigories

i. ii. iii.

Jeff Clements (b. 1991)

*Sebastian Sallens, Violin*

*Evan Lamberton, Cello*

*Alex Lambermont, Double Bass*

*Le Lu, Clarinet*

*Will Callaghan, Horn*

*Jeff Clements, Bassoon*

*Nick Nolan, Piano*

*Michael Murphy, Percussion*

*Lisa Jack, Conductor*

5

### I Call to You

Trevor Hewer (1988)

*Brenton Chan, Cello*

6

### It's Big Shiny Tunes!

James Lowrie b. 1990

*Chelsea Shanoff, Saxophone*

*Nadia Klein, Cello*

7 My Journey for String Quartet  
Rizgar Ismael

The Arkadas String quartet  
*Emily Kruspe, Violin I*  
*Jamie Kruspe, Violin II*  
*Jesse Morrison, Viola*  
*Brandon Wilkie, Cello*

Disc 4 ~Intermission~

1 "The Other" String Quartet  
Jordan O'Connor (1972)

The Arkadas String quartet

2 Carousel  
Britta Johnson

*Eslin McKay, Violin*  
*Amy Spurr, Violin*  
*Chris Arnold, Viola*  
*Beth Silver, Cello*

3 Sheila's Waltz  
Matt Gaskin b.1978

*Eslin McKay, violin*  
*Amy Spurr, Violin*  
*Chris Arnold, Viola*  
*Beth Silver, Cello*

4 Animal Quartet  
Mandy Woo b. 1991

*Jimmy Zhang, Violin I*  
*Erick Wawrzkiwicz, Violin II*  
*Jason Leung, Viola*  
*Evan Lamberton, Cello*

5 Qaasedak for tenor and vibraphone  
Parisa Sabet

*Tenor, Paul Williamson*  
*Vibraphone, Michelle Colton*



### Program Notes

**Animal Quartet** was inspired by *Animal Farm*, a novel by George Orwell. It is based on events from those leading up to the Russian Revolution of 1917, into the Stalin era in the Soviet Union. In the novel, a group of animals take control of their farm and establish a socialist community. The composition focuses on the farm's descent from an idealistic utopia to a brutal dictatorship. You would expect something really serious, but they are talking animals, after all, and a pig named Napoleon being the dictator? You could say this is a quirky cartoon interpretation from a girl who likes watching squirrels.

**Duet For Two Cellos** is a piece that explores forces working with and against one another. Also, a big "Thank you!" to Evan and Tess for taking on the time-consuming project of learning and performing my piece.

**Carousel** is a brief fragment of a string quartet I have started to work on this term. My compositional career so far has been spent almost entirely writing musicals, which means my comfort zone is writing vocal music in which the text is key and rhyming is just as important as harmony. The prospect of writing instrumental music without any rhymes has always proven to feel very intimidating to me but I have appreciated Prof. Hatzis' encouragement and appreciate you for being here to witness my first steps into the great unknown.

I wrote **Furiant** for Jae-Won as part of an exchange between U of T composers and Glenn Gould School performers (a match made in heaven). This short miniature is in the character of a *furiant*, a Bohemian dance defined by daring metrical shifts.

**I Call to You** is a meditation on pain and suffering, and the idea of calling out for help.

Well, here I am at the last U of T Composer's Concert of my undergraduate degree and all I brought was **IT'S BIG SHINY TUNES**. I was delighted to write this piece for Chelsea Shanoff and Nadia Klein for their "Cellophone" project. So, I invite you all to sit down, man, and enjoy.

**My Journey** is a story about a musician's Journey. I have been fortunate to be a musician who started quite ordinarily. I was like countless other musician aspiring to make a career in the field I loved best. I spent many years of my life working as a gigging musician playing different styles and genres of music. In this piece I tried to incorporate elements of different musical styles. Special thanks to Arkadas Quartet.

"The Other" string quartet is a four-movement work divided into three movements played without break—about 9 minutes.

It was Rizgar's idea to write a quartet. He had been working on something and had the idea to split on the costs of the quartet. So, Rizgar wrote one string quartet and I wrote the other. But there is more to it.

This is my last student composer concert; I graduate this year. I've been reflecting on my time at U of T, and the various musical ideals, and biases I

have been exposed to. The conclusion I have come to—at least for now—is: the idea of reality as a fixed object seems impossible. What is good for one person is irrelevant for another. To this end, the way in which extra musical factors influence our music lives, and how these are internalized in the form of the Big Other (Žizek) has been on my mind. Within any idiom there are sanctioned ideas, these ideas are defended rhetorically and by degree; however, they do not amount to anything absolute. They are true for a group, within a time, in a place, whatever. Thus the “other” is a force that is both personal and collective, measured by degree, individually and collectively. This may be understood in a variety of ways, rationally, religiously, historically, etc., but these are statements of about a reflection, not the reflection itself. But it remains: the question of the other.

The inspiration of the piece comes from a poem called “Qaasedak” (1954) by Mehdi Akhavan-e Saless. I would like to thank Dr. Franklin Lewis, Professor of Persian Language and Literature at the University of Chicago for providing the note below and translating the poem.

“The Dandelion, in European floriography, is considered “the rustic oracle” and is especially associated with bringing news of and conveying word to the beloved. The aigrettes (feathery crowns of seed) scatter in all directions and are borne aloft in the wind. It is sometimes called “the rustic oracle.” In Iran, it is likewise believed to bring news from dear ones who are absent.”

#### **RUSTIC ORACLE**

*Dandelion, rustic oracle, there in the wind  
What news do you bring?  
From where, from whom?  
Glad-tidings you may have, yethow barren you swirl around my threshold.  
I have no expectation of news  
not of lover, not of homeland, not from any land, no.  
Go where eye scans the horizon, ear leans to the wind  
Go where they await you*

*Rustic oracle  
In my heart all are blind, all deaf  
Leave me be, who am stranger in my own land*

*The herald of all bitter experience  
tells my heart  
that you are a lie  
a lie  
that you are deceit  
deceit*

*Rustic oracle, there...but....  
now.... where to!  
Have you fled, then,  
in the wind?  
I was talking to you, o....  
where did you go?*

*Is there a place where they still await news, really?  
Is there a place where embers remain, in any hearth?  
I've no hope of a flame in the ash,  
but is there a flinty spark, still?  
Dandelion, rustic oracle  
The whole world over, day and night  
clouds weep in my heart.*



I call to you.  
Though I'm hurt,  
though I'm crushed,  
I call to you.  
Though I'm broken and bruised,  
I call to you.  
Just say the word,  
and I will be healed.  
Tell me again who I am.  
*I call to you.*

We, the Composition Students, would like to extend a special thanks to the following –our teachers and mentors– for all their hard work in making this event possible. In no particular order:

Professors Mark Sallmen, Alexander 'Sasha' Rapport, Chan Ka Nin, Gary Kulesha, Christos Hatzis, Ryan McClelland, Dennis Patrick, Norbert Palej, and Roger Berge, Larysa Kuzmenko, Abigail Richardson, Eric Robertson, James Rolfe.

We would also like to thank Peter Olsen for recording our music and making it sound beautiful.

  
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Composers

.....Fin